

SCHOOL ACTIVITIES

The Extra Curricular Magazine

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As the Editor Sees It—

It is unfortunate that there are so few good plays suitable for school use. Too often teachers called upon to direct school plays are found at work coaching a Broadway hit for school production. They may delete profane or vulgar lines to make the play *proper* or they may leave the dialogue as it is to make the play *true to life*. To follow one of these alternatives is about all that is done with the play copy to make it contribute to school objectives.

We should appreciate the service rendered by those play distributors who select plays that *will do for school production*. But, more than that, we should applaud the efforts of those publishers who venture upon the publication of plays written especially for school use.

A TIME SAVER.

In schools of moderate size the extra curricular interests can make a thousand uses of copies of the school roll. Sheets bearing the names of students in alphabetical order and numbered should be printed in large quantities. When sponsor, secretary, or reporter has occasion to make a list of students, he may merely check their names on a copy of the roll and thereby save the entire task of writing. In instances where it is impracticable to use copies of the complete roll, numbers will suffice for the corresponding names as they appear on the roll. Only through trial can one realize the usefulness of this device.

Almost all plays need some adaptation to school use. Members of a school play cast sometimes do not take kindly to even a slight deviation from what "it says in the book". Such changes cheapen for them the whole effort and the new dialogue "isn't right". But there is a way to make adap-

tation quite the proper thing. After a class, club or home room has cooperated in creating a play or stunt for production or a story for publication the regard for all printed material as something sacred is satisfactorily broken down.

Now is a time when schools need to weigh very carefully any so-called money-making plans that may occur to them as possible solutions for the problem of exhausted student funds. One of the principal claims to be made for extra curricular activities is that of its good will value, but most money-making plans, unless they are adapted carefully and conducted wisely, are but methods of selling a part of the school's good will.

A major problem of extra curricular activities in the small high school is the scarcity of qualified participants. Only the feeling that there are others crowding to step into their places will bring out the best efforts of members of glee club, orchestra or football team.

I do not like the word *amateur*. Somehow to me it means the chronic, self-satisfied beginner—the person whose hope

lies in luck or in some inherent gift peculiar to him. In his participation in sport his purpose is not to learn but to demonstrate what he knows.

STUDENT (?) ACTIVITIES.

In the morning mail is a letter from a high school principal who writes presumably to tell how his school sponsored a successful lyceum course. In his letter he used the pronoun I exactly nineteen times.

NEXT MONTH

And in Subsequent Issues

School Assemblies, by Edwin Milton Belles.

Mass Games for Boys, by T. C. Mcmillen.

Shall We Have Censors—Or Sponsors? by Donald B. Brooks.

Make Your Play Colorful, by Julia W. Wolfe.

Religious and Moral Activities of the High School, by A. E. Holch.

A Character-Costume Day, by J. A. Boggess.

Other Non-royalty Plays, Stunts, Monologs, Games, Money-making Plans and Articles in the Field of Extra Curricular Activities.

LITERARY ACTIVITIES IN THE HIGH SCHOOL.

A. E. HOLCH

University of Denver, Denver, Colorado.

It is impossible to treat the various literary activities of the high school in the order of their relative importance, for one school emphasizes debating, while another may stress dramatics, general literary programs, or school journalism. My attempt is, rather, to treat briefly the commoner literary activities of the students. Such a treatment may as well start at one point as at another. Perhaps because of my own personal experience in debating, I may begin the discussion with that activity.

So many criticisms of the debate are current, that in order to establish its place as a legitimate high school activity, it is necessary first to answer these objections. It is claimed that too great an emphasis is placed on winning the decision of the judges, and too little on establishing the truth of the question at issue. The first of these claims is almost identical with the objection raised to athletic games in the high school, namely that the one big effort is to win a championship for the school. There is no question in my mind that this objection is as legitimate in the case of debating as it is in the case of athletics. But in either case it would be unreasonable to rule out the activity because of abuses which have arisen in connection with it. The more logical thing to do is to make a serious attempt to eliminate the abuses. In a debate every device is legitimate which will make the case of the debater clearer or more forceful, except a deliberate attempt to misrepresent facts or to draw erroneous conclusions. Ordinarily a debater knows by experience that he dares to do neither of these things intentionally, for his opponent will take him to task at once.

As to the second point, that of establishing the truth of the point at issue, rather than merely winning the decision of the judges, any one who has debated to any extent at all will know that the safest way to win a decision is to establish the truth of the question at issue. A question should not be used in a debate unless there is argument on both sides. The objection that the debater often has to argue on the side of the question in which he does not believe, and that therefore debating is essentially immoral in its results, strikes

one who has done much debating as being entirely beside the point. The debater goes into his contest with the knowledge that there is argument on both sides of the question, that the thing he must do is to prove his side of it, and that the audience and the judges know that he may or may not believe the side of the subject which it is his task to prove. The writer had four years of experience in high school debating as well as some college experience, and he confesses he has never yet been able to see in what way it is immoral for one to try to prove a question merely as a mental exercise whether one believes his own argument or not, so long as his audience knows that he has been assigned the task and that he does not have any choice in the matter of which side he will support.

An objection which is more to the point is that as now organized too few students can take part in debating. Certainly, if we believe there are real educational values to be derived from practice in debating, as many as possible should participate. Debating societies will help to keep up the interest, and most schools would do well to have an annual class debating tournament, selecting the class teams by try-outs. To make the interest greater the question for debate can be made the subject of class discussion in the various English classes in advance of the try-outs.

There is much point to the objection that often the question chosen is too hard for the high school student, especially for the younger classmen. The thing to do is to choose easier questions. If it is a matter of selecting a question for a class tournament, the students themselves may be permitted to choose the question through their English classes. Each student might submit one question and some time could well be spent in studying the various questions proposed, discarding those not found debatable. By a process of elimination a good question for an inter-class tournament can easily be formulated. Such a plan will have the additional advantage that the students will be more interested in it, since they have proposed and chosen it themselves. On the other hand, in inter-school debates it is less easy to let the students select their own questions, for more than one school is interested in the debate. Probably the best plan is to manage inter-school debates through a state debating league, trusting to the judgment of those in charge to select the question, choose

which schools will oppose each other in the various districts, and formulate the rules. Often the best results are obtained by having the debating league managed by the debating department of the state university or teachers college, for a better question and a more impartial administration is thereby likely.

Another objection is that the judging system is inadequate. Obviously the method of selecting judges for an inter-class or debating society debate must necessarily be different from the method used in selecting judges for an inter-school debate. If the debate is within a debating society, a dozen members or even the entire society may well act as judges. If the debate is between classes, it is preferable to have about five judges, if possible not acquainted with the debaters, or else one judge from another town. If the debate is inter-school, a single judge is sufficient, and he should be the best man that it is possible to get, and from a town not represented by either team.

It is also objected that the judges are handicapped in reaching an honest decision because they are under the necessity of following a set of rules which require them to give so much weight to argument, so much to delivery, so much to English, so much to organization, etc. I believe the objection is legitimate. A judge who is competent will not have to be told on what to base his decision. He will judge on general impression, for all the points just mentioned will have their effect in making the argument convincing or otherwise.

Many object that there is too much dependence on the debating coach and that the speeches are too formal and not spontaneous enough. Both of these objections are valid. A good coach will make his teams self-reliant and will train them to think on their feet and to express themselves naturally without committing their arguments to writing. The "cut-and-dried" type of debating should be eliminated.

Having considered some of the objections to debating, what are the values to be derived from the activity? ". . . . Debating is still the best test of ability in public speaking. It is admittedly of greater educational value than the much over-worked rhetoricals or oratorical contests. Nowhere is the student better taught to search trustworthy facts as the basis of

his opinions, to attach a true relative importance to facts, and to arrange in terms of importance and interrelation in the most logical and convincing manner his conclusions. Further, debating trains as nothing else does in discrimination of concepts and definition of terms."* The debater learns to speak effectively and logically, to think and to express himself on his feet.

While I believe thoroughly in the educational value of the debate, there is still a word to be said in favor of the other forms of literary activity which are usually associated with the literary society. Our modern literary society has in many cases departed too far away from its original function. In many schools its time is devoted largely to social events, musical and near-vaudeville performances, and short plays. How different is this modern literary society from the kind we were used to even a few years ago. One often hears the comment that the times have changed and that the old time literary society is a thing of the past. I do not concur in this opinion. The difficulty is simply that we have permitted other activities to grow up and smother out the literary society of the older type. It can be brought back with just a little effort on the part of the teachers in our schools.

I can well remember the good times we used to have in my own high school days with our literary programs. The society of which I was a member had a program in school hours twice a month. The numbers consisted of well prepared short stories, orations, essays, readings, musical numbers, and debates. It was a common thing for these programs to last through a period of an hour and a half, and every minute of the time was enjoyable. Those who took part on the program were in most cases well prepared, did their parts well, and I believe received a training that could be gained in no other way.

Once a year the two literary societies of this little school held a public contest to determine which was superior. Competent out-of-town judges determined which society presented the best essay, oration, declamation, piano solo, vocal solo, and debate (two points for the debate). I shall never forget the interest which this contest aroused annually in the town and the careful and extensive preparation which

*J. S. Bjornson: "Student Activities in High Schools", J. Ed. Ju. 8, 15.

the contestants made for the occasion. The contest was a finished product so far as it was possible for the contestants and the school to make it so.

There is no question in my mind about the educational value of this kind of effort. There is virtue in doing things well and in turning out a finished product. Most of the social training which this school provided was through its literary societies, and I am convinced that the training in coöperative effort derived through a society of this type is invaluable. What we need today is more teachers who are bold enough to propose and sponsor this old-fashioned kind of thing, and who are willing to let their effort stand or fall on its own merit.

State contests can do much to foster interest in literary events. The state of Nebraska has an organization for creating and keeping up an interest in art-expression. This high school declamatory contest recognizes three classes of declamation: dramatic, humorous, and oratorical. District contests eliminate part of the contesting schools and the state contest determines the best in the state in these three classes of declamation. A somewhat similar organization in Colorado takes care of the essay and oration. Such state organizations do much to keep up interest in certain lines of literary endeavor. They should be made as comprehensive as possible.

It is easier to maintain an interest in dramatics than in general literary activities for there is more of the recreation element present in the production of plays. Play practices are less taxing and provide something in the nature of a social good-time. All this makes it relatively easy to keep up a healthy interest in play production.

"Akin to the literary society is the dramatic club. One of the most encouraging signs of the times is the interest of young people in presenting the plays—in whole or in part—which they have studied in their classes, and the gradual disappearance of the cheap, paltry, colorless, and unconvincing type of play or of slapstick comedy that used to disfigure the high school stage. Adolescents are, as a rule, good actors. . . . In school dramatics we have an almost ideal piece of socializing work. Every department, every teacher is called upon for information or material. In the course of the school year every

pupil may act or write or manage, build or paint scenery, for a play. This is coöperative work—after school hours and at the same time it is most valuable training in adapting oneself to work with others."*

High school journalistic efforts usually find expression in the school paper, (monthly, weekly, daily, etc.), in the annual, or in a literary magazine. While the form of these three kinds of publication differs, the educational values, as well as the organization necessary for their production, are essentially similar in all cases. The annual serves as a history of the events of the school year, the monthly is usually more of a literary publication in which the best short stories produced in the school are printed, while the paper is a briefer publication which serves the purpose of a news sheet. On account of the greater number of issues produced, the paper perhaps receives more attention than the other forms of journalistic effort. Hence, I shall discuss the paper somewhat in detail.

The ideal of the high school paper should be to provide for the student body both a news sheet to record the life of the school, and an editorial sheet to promote a proper school morale. It will devote its news columns largely to a discussion of extra-curricular activities, although some effort should be made to manage the paper in such a way that it will give interesting accounts of classroom activities, items of interest in the various school departments, etc. A high school paper could not exist without its humorous section, or its literary section. In the latter, the stories published should be obtained from the English classes, since in this way the paper may serve as a direct source of motivation for the classroom work in composition. In fact, it is possible to use the news columns themselves as motivation for the English work, selecting the best stories of the games and other events from the themes turned in to the English department.

The editorial department should be open for the use of the entire school. If the editor is carefully selected and given ordinary suggestions of caution, no faculty censorship of the editorial, or of any other department of the paper for that matter, will be necessary. The entire membership of the school should be allowed to express its views about school activities through the editorial columns.

*S. M. North: "A Soc. Pro. for Sec. Sch.", Am. Phys. Ed. Rev. 23: 469-474.

There is no other agency so effective as the school paper for promoting the best things in the school and for aiding in eliminating questionable practices. The school morale, and also the opinions that the patrons have of the school, are affected more by the influence of the school paper than by any other one agency.

The selection of a staff is a very important consideration. The editor must be a leader in the school but he must also have literary ability and a sense of proportion. He must be a good executive and manager. The business manager must combine good business with good executive ability. In some schools it is much better to appoint these two members of the staff in order to insure getting capable people. In other school situations it is safe enough to let the members of the school select the editor and business manager by ballot. Certainly the students themselves should have something to say about who shall constitute the remaining members of the staff. The practice of allowing the editor and business manager to select the staff is questionable, for too often they may make the selection on the basis of friendship or clique. The number of members on the staff will depend upon how often the paper is printed and on its size. Ordinarily there will need to be an advertising manager, a circulation manager, and editors for such departments as athletics, debating, humor, literary, society, exchange, and each of the classes.

The question of financial support for the school paper, as well as for all other student publications, is an important one. The usual method of raising funds is by the sale of advertising space and by subscriptions. It is sometimes questionable whether the first method is entirely legitimate. I know, for instance, of a school which does considerable business with a large packing house. The annual of this school always solicits this company for advertising, and they always get a donation in cash instead of the "ad". It is doubtful if much of the advertising done in school publications is effective, and it is apparent that that is the point of view of many of those who are practically forced to buy space in such publications. They usually view the thing as a pure donation. Would it not be better to find some other more equitable means of raising funds for the support of school publications?

HOW ONE SMALL TOWN GETS ALONG.

By JACOB G. FRANZ

A small town school very often feels the necessity for a gymnasium. The high school at the small town of Corn, Oklahoma, also felt this need. The town had been having a winning baseball team every year, but they had never done much in basketball. Building any kind of a gymnasium was completely out of the question.

"Why not also have a winning basketball team, even though we can't build a gymnasium?" thought the townspeople. An outside basketball court was laid out in a vacant lot. Buildings and trees all around the court held out the winds. The ground was packed almost as hard as a wooden floor. Boundaries were then marked off, and after the goal posts had been put up, the court was ready.

A team was chosen and practice started. Games were then played with other teams. Difficulty was soon felt, however, in arranging the schedule. Basketball games are played at night, and some arrangement for night playing was needed. The solving of this problem was very simple. An electric wire was strung across the center of the court. Enough bulbs were then attached to flood the whole court.

The town took up the new sport enthusiastically. Even though some of the nights were chilly (the winters here are not very cold except for occasional storms) the townsfolk came out to see the boys play. Interest rose when at the end of the season the high school sponsored a tournament. This open-air cage tournament received considerable publicity through the state as being the only one of its kind. More than eight teams entered. The finals were played by the town high school and an outside team. Great interest was shown in this game. A pep squad, led by a college boy who taught the girls the yells, was hastily organized. It was a grand sight to see the joy-crazed townsfolk watch their team nose out the opposing team by one point in the last minutes of the game.

The open-air basketball court has been a success in the small town of Corn. It has provided recreation, amusement, raised the school spirit, and has given the town more interest in the school. What has been accomplished again proves that if a small town wants to, it can have the same advantages as the larger towns have.

THE NATIONAL HIGH SCHOOL DEBATE SUBJECT.

AN AFFIRMATIVE CASE.

HAROLD E. GIBSON.

Resolved: That at least one-half of all revenue for state and local purposes should be derived from sources other than tangible property.

The present business depression attended by annoying taxes recently imposed by the National Congress, a constant increase in the expenditures of our local governments, not to mention a great decrease in the ability of property owners to pay their taxes have combined to make our system of taxation the subject of current conversation and the debate subject for fifteen thousand high school debaters this year.

The immediate results of overtaxation are showing themselves in reduced standards of living for the farmer and home owner, and an enormous increase in the number of tax delinquents.

It will be the purpose of this article to give the basic information necessary to the actual preparation of debate speeches without a loss of much of the student's valuable time in preliminaries. This information will be given in the form of a skeleton outline of the three affirmative speeches. Following this outline there will be effective devices of affirmative strategy which, when used as explained, will make a very strong affirmative case. In the outlines only the essential points are included so the proof of these points must be secured by the debater. The subject of taxation has been discussed in many popular magazines and in well-organized analytical surveys. These sources should be used by the high school debater in obtaining the proof necessary to prepare his debate speech. In addition to this material many debate books have been published which contain briefs on taxation usable in the actual preparation of the debate. The student should study the points of the following outlines and then find the proof for each of these essential points in the material available to him. His last duty is to write up this proof in a convincing manner. His debate speech must be backed by evidence to win the confidence of the audience.

In preparing the speeches it should be clearly borne in mind that this is not an all-inclusive brief covering the entire field

of taxation. It is an outline of the essential points which must be used in proving that at least one-half of all local and state revenue should be derived from other than tangible sources. The students who develop this outline and the suggested strategy should form a debate team of more than usual ability.

OUTLINE OF FIRST SPEECH.

I. Introduction.

- A. Cite conditions of taxation in the country.
- B. Define terms of the question, and state all matter admitted by both sides.
- C. State the issues of the debate:
 1. Present taxation evils make a change necessary.
 2. The plan of the affirmative is more desirable than the present system.
 3. The plan of the affirmative is practical.

(Introduction should take about one-fourth of the first speech, and the remainder of the time should be used on following points.)

II. The development of many new sources of intangible wealth in modern times makes our present taxation system unjust.

- A. Property ownership is no longer a measure of ability to pay taxes.
- B. Recent industrial, city and educational expansion has been paid for by a property tax.

OUTLINE OF SECOND SPEECH.

I. The tangible property tax is so unjust that it should be reduced even if the step were not essential to national welfare.

- A. Tangible property taxes have been increasing at the same time that a great amount of untaxed intangible wealth has developed.
- B. The present tax system makes those least able to pay bear the tax burden.

(NOTE: In proving the above statement the debater should use the many available government surveys. His speech will also be strengthened by the use of local surveys.)

- C. The redistribution of taxes to relieve tangible property owners will bring beneficial results in business

and social conditions. (Many business men think that we must re-adjust taxes before the depression will be ended.)

OUTLINE OF THIRD SPEECH.

- I. Having intangible property pay 50% of our taxes is a practical solution to the tax problem.
 - A. Large private and corporation incomes can afford more taxation. (Income taxes are just, as far as ability to pay is concerned.)
 - B. Property such as stocks, bonds, mortgages and high salaries should not be tax-exempt as they are today.
 - C. An income tax can be administered much cheaper than the present tax.
 - D. The sales tax is just, and easily administered.
 - E. There are many examples of the successful operation of these taxes in the United States.

EFFECTIVE DEVICES OF STRATEGY AND HOW TO USE THEM.

Use of Questions.

When a team chooses to ask questions they should have the questions asked in the first speech, and each succeeding speaker should drive for an answer to the questions. As soon as the question has been answered they should hammer the inconsistency of the opponents' answer.

Suggested questions: (1) Are the opposition in favor of causing a reduction in our school systems, good roads and other governmental agencies by reducing the property tax or are they in favor of maintaining our good schools and allow present untaxed wealth to pay its share?

(2) Does the negative believe that it is fair for a Kansas farmer to pay 44% of his total income for taxes while his doctor pays only 4%?

(3) How can a property tax be remedied to force a professional man to pay his share?

(4) If it is possible to reform a property tax why has it not been reformed years ago?

Dilemmas.

(1) *Ask the negative if they believe that the property tax keeps a check on government expenditures.*

IF THEY ANSWER YES: They admit that they think the present tax is all right and just. In so doing they cannot propose any other type of tax to take the place of the one proposed by the affirmative. If they do, the affirmative should attack them for being inconsistent.

IF THEY ANSWER NO: They admit that there is an evil in the present system of taxation, and that we should adopt a tax of intangible property.

(2) *Ask the negative if they believe the present system of taxation can be mended so that it will bring about equal distribution of the tax burden.*

IF THEY ANSWER YES: They say that something can be done immediately that we have not been able to remedy in the last 150 years.

IF THEY SAY NO: They have admitted that it is a fallacious tax and that we must have a change of system.

In the use of a dilemma the affirmative must keep asking the question until it is answered. When it is answered they should take down the answer and then attack the opponent's stand.

Slogans to be used by the affirmative.

(1) The power to tax is the power to destroy.

(2) If the property tax can be reformed why has there been no revisions in the last 150 years?

Wasting the opponents' time.

The opponents' time may be wasted by (1) Asking for needless explanations of the terms of the subject. (2) Making the negative defend their minor points. (3) Demanding a detailed plan of the property tax reform.

Demanding a detailed plan.

The affirmative have a perfect right in this debate to demand a detailed plan from the negative if they propose a tax reform or a new type of tax. The negative will try to avoid this by saying that they will leave the details of the reform to tax ex-

Harold E. Gibson is coach of debate in Jacksonville High School, Jacksonville, Illinois. His teams have won the championship of the Illinois Big 12 Debate Conference the past two years.

We are fortunate to have the promise of a series of articles from Mr. Gibson on the current national high school debate subject. Next month he will give "A Negative Case".

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perts. In so doing they are avoiding the issue and attempting to mislead the affirmative. If the negative attempt this the affirmative should insist on the plan and show that for the last 150 years tax experts have been unable to reform the property tax, so why should we assume that they will be able to do it today?

Finding the opponents' weakness.

One of the best methods of strategy is to find the weakness of the opponents and hammer the weakness from the time of the discovery to the end of the debate. The weakness of the negative in this debate is: They must either propose curtailment of government expenditures to reduce taxes, or propose a new type tax. They can hardly argue for things as they are as public sentiment is too much against them.

The affirmative should watch very closely at the beginning of the debate to see which stand the negative will take. If they propose a new tax, not an intangible property tax, they have admitted that the present system cannot be reformed, and have assumed the burden of proving that their tax is superior to the one proposed by the affirmative. If they take this course they have assumed a colossal task and the affirmative should hammer this weakness.

If they choose to protect the present tax they will argue that we must do away with corrupt government and curtail government expenditures to remedy the tax evil. They then have assumed the task of showing that government can be reformed and that the curtailment will not cause a great loss in the efficiency of our schools, road systems and local government. If the negative take this stand the affirmative should ridicule the idea of allowing the wealthy to go untaxed while the plan makes it necessary to limit school possibilities for our children.

FOOTBALLS AND POWDER PUFFS.

A Christmas play, by Anna Manley Galt. 4 men, 5 women. Plays about 30 minutes. Particularly suited to Girl Reserve and Hi-Y production. It is the story of a Christmas box. The boys and girls vote not to send a box this year. Later all are ashamed and each one sends a box of his own, so all ends well. Price 15 cents. (No royalty.) Published by SCHOOL ACTIVITIES.

SCHOOL ASSEMBLIES.

EDWIN MILTON BELLES

Assistant Professor Education, University of Kansas.

AMERICAN EDUCATION WEEK.

November 7-13.

General Theme: The Schools and the Nation's Founders.

Numerous topics present themselves as suitable materials for assembly programs during American Education Week. Many schools, of course, will follow the program as outlined for the various days by special class work and daily assemblies. The program for the five schools days are:

Monday, November 7th—The Homes of the Pioneers.

Tuesday, November 8th—The Schools of the Pioneers.

Wednesday, November 9th—Two Centuries of Progress in New World Schools.

Thursday, November 10th—The Schools and Equality of Opportunity.

Friday, November 11th—The Schools and American Ideals.

The nation as a whole is honoring the two hundredth anniversary of George Washington's birth. It is especially fitting at this time that the schools of the nation, through their recognition of American Education Week, should direct attention not only to the ideals and aspirations of the nation's founders but should make some attempt to determine the extent to which the schools are making possible a realization of those ideals and aspirations.

So far in this series of articles the assembly programs as planned have called for a maximum amount of participation on the part of the student body. In the September article of the series it was stated that education means growth. In order that growth may take place there must be opportunity for individual activity. However if this activity is to be purposeful to the greatest extent, if the numerous activities of the individual pupils are to be unified, and if life is to be seen as a whole, the environment must be stabilized, vitalized and enriched through a conscious interpretation of life situations and real values. To so interpret life is the highest and greatest responsibility of the teacher and those adults in the community interested in the education of youth.

The school assembly as a vital integrating factor in the life of the school offers

a very definite opportunity for such interpretation if used judiciously. The theme of Education Week and the spirit of Armistice Day can be especially vital in appeal if presented by an adult whose life has been rich in its understanding of human values. From the above point of view, the following program for American Education Week and that for Armistice Day celebration are presented:

IX. AMERICAN EDUCATION.

March.....Orchestra
Patriotic Songs.....School and Orchestra
Introduction of Speaker....By Student Chairman
"Youth and Opportunity in Our Nation"

Adult Speaker from the Community
School Songs.....School and Orchestra

X. ARMISTICE DAY.

Over There.....Orchestra
Yankee Doodle.....Drum and Bugle Corps
Bugle Call to Arms...Student or Boy Scout Bugler
Processional—Military March.....Orchestra

(Order of those in line of march)

Flag Bearer,
A guard of two R. O. T. C. boys or Boy
Scouts in uniform,
The School Principal,
Two Student Chairmen,
Two Guards,
A Civil War Veteran
A World War Veteran,
Two Guards,
Bugler and Drummer.

(Student body standing until processional is completed to platform).

Marching Through Georgia...School and Orchestra
Introduction of Speaker...First Student Chairman
Reminiscence of Civil War Veteran

Civil War Veteran
The Story of the Last Man's Club....A Student
The Battle Cry of Freedom...School and Orchestra
Pack Up Your Troubles....School and Orchestra
Introduction of Speaker...Second Student Chairman
The American Legion.....World War Veteran
Dear Old Pal of Mine

Solo with Piano Accompaniment
America.....School and Orchestra
Recessional—Military March.....Orchestra
Taps.....Student or Boy Scout Bugler

(Student body standing for the singing of America remains standing until those on the platform have left the auditorium and taps have been sounded.)

XI. STUNT PROGRAM.

In order to maintain balance in assembly programs there must be considerable variety in type. There should be the inspirational, the devotional, the educational and the program of "just good fun". Due to the number of special days, the programs for November are apt to become too formal and stilted. A program of stunts should relieve this situation.

In order to create sufficient enthusiasm to make a stunt program successful it is recommended that the assembly committee develop a contest between the four classes of the school. In the larger schools the contest may be developed between clubs or committees representing the different classes. Each class or committee should be given a certain number of minutes on the pro-

gram. The whole program should consist of humorous stunts, farces, slapstick, adagio, clogging, toe dancing, juggling, feats of strength, kitchen orchestras, "barber shop harmony" quartets, whistling stunts, *et cetera*.

The winners may be determined by a vote of the student body or by the vote of a special secret committee appointed by the assembly committee.

XII. THANKSGIVING DAY.

Unfortunately Thanksgiving Day is losing much of its real significance as a day of joyful thanks in recognition of the fruits of the season as poured forth by nature blessing the labor of man. It is also unfortunate that many school programs for Thanksgiving center about the origin of the day and the thankfulness of the Pilgrims rather than the blessings of today and the Thanksgiving of today.

It is important that the origin of the day be preserved in the beauty of its simplicity. In traditions, this nation is none too rich. For a people who pride themselves upon being practical there is much to gain through the stabilizing influence of traditions preserved. Thus it becomes important in planning a Thanksgiving Day program that attention be centered upon a present thankfulness in harmony with a sympathetic understanding of the origin of the day.

The stage should be set with a profusion of the fruits of the season—shocks of corn, boughs with their autumn tinted leaves, pumpkins, squash, apples, red peppers, cabbages and other autumn products as they are available. As the curtain lifts, a girl is seen standing among the blessings of plenty. She acts as master of ceremonies, opening the program with:

First Student:

There is something in the dim glowing sun as it goes down to rest that tells me we are in the midst of autumn time and a golden harvest. There is a glint in the sky and a tang in the air over valley and plain that causes me to know November days are fleeting. Smoke is curling from the chimneys, the forest leaves of brown and gold have blanketed the tender summer flowers while snow has softened the distant mountain peaks. Nature has done her best and now seeks her winter's repose. The wheat is in the granary and shocks of corn wave their banners in the fields while pumpkins, squash and sweet potatoes are glorious in their yield. Nature hath given gloriously in response to the labors of men and peace and happiness should abound calling men to thanksgiving. But what of other Thanksgiving Days? Who will tell us of the old New England Thanksgiving?

At the conclusion of his part each student remains on the stage while the next comes forward to his assigned place and proceeds with his lines without introduction. The effectiveness of the program depends upon the smoothness with which the various numbers proceed and the ease and impressiveness with which those taking part deliver their lines.

As the first student asks "Who will tell us of the old New England Thanksgiving?" the second student steps forward delivering:

Second Student:

The king and high priests of all festivals was the autumn Thanksgiving. When the apples were all gathered and the cider was all made, and the yellow pumpkins were rolled in from

many a hill in billows of gold, and the corn was husked and the labors of the season were done, and the warm late days of Indian Summer came in, dreamy, and calm, and still, with just enough frost to crisp the ground of a morning, but with warm traces of benignant, sunny hours at noon, there came over the community a sort of genial response of spirit—a sense of something accomplished and a new golden mark made in advance—and the deacon began to say to the minister, of a Sunday, "I suppose it's about time for the Thanksgiving proclamation".

—Harriet Beecher Stowe, in "Oldtown Folks".

Third Student:

(This part should be taken by a stalwart young man dressed in Colonial costume to represent William Bradford.)

"And now," said the Governor, gazing abroad on the piled-up store
Of the sheaves that dotted the clearings, and covered the meadows o'er,
"Tis meet that we render praises because of this yield of grain;
Tis meet that the Lord of the harvest be thanked for His sun and rain.

"And therefore I, William Bradford (by the grace of God today,
And the franchise of this good people), Governor of Plymouth, say—
Through virtue of vested power—ye shall gather with one accord,
And hold in the month of November, thanksgiving unto the Lord.

"So shoulder your matchlocks, masters; there is hunting of all degrees;
And fishermen take your tackle, and scour for spoil the seas;
And maidens and dames of Plymouth, your delicate crafts employ
To honor our first Thanksgiving, and make it a feast of joy."

—Margaret J. Preston.

First Student:

There was indeed much for which to be thankful on that first Thanksgiving Day. Much for which we take for granted today—life itself, freedom to worship God, physical safety and shelter from the wintry blasts with hard rigorous work to do.

It was through their courage and through their toil and sacrifice that we today are caused to pause in honor of the blessings round about us.

As the first Governor in the wilderness gave his Thanksgiving Proclamation, have we not in this time of harvest in a land abounding in the fruits of the field a Governor's Proclamation to hear?

Fourth Student:

Reads the Governor's Proclamation as published in a recent issue of the local paper.

First Student:

Thank God for all His annual gifts on this Thanksgiving Day!

School and Orchestra:

"America the Beautiful," with the orchestra precluding softly the entire number.

NON-ROYALTY PLAYS AND STUNTS.

GRACE LOAR

The demand for good non-royalty material seems never to be supplied. From hundreds of plays and stunts, the following have been chosen, because they have been found especially satisfactory. All have some outstanding feature to recommend them for use in high school assemblies, clubs and public performances.

THE CAST REHEARSES, Tildesley. 5 *w., 30 minutes. Comedy. Interior. Baker. 25c

A MIDNIGHT FANTASY, Hunt. 2 w., 20 minutes. Interior. When the play opens, the characters represent portraits that come to life. Very attractive. Can be used for Valentine program. Baker. 35c.

SAUCE FOR THE GOSLINGS, Warren. 3 m., 4 w., 25 minutes. Interior. Comedy. The elders try giving the youngsters a dose of their own slang. French. 30c.

PARLOR TRICKS, Olson. 3 w., 30 minutes. Interior. An older girl learns modern methods with men. Baker. 30c.

STARS AND GROCERIES, Macdougall. 3 m., 1 w., 25 minutes. Interior. A charming Pierrot play. French. 30c.

KILLARNEY, Radhe. 1 m., 4 w., 20 minutes. Interior. Delightful Irish comedy. Eldridge. 25c.

AT THE SIGN OF THE CLEFT HEART, Theodosia Garrison. 1 m., 1 w., (may be played by 2 women), 8 minutes. Interior. A poetic fantasy. May be used for Valentine programs. In "Plays in Miniature". Baker. 75c.

CONFESSIONS, Conan Doyle. 1 m., 1 w., 15 minutes. Interior. Brilliant dialogue. In "Plays in Miniature". Baker. 75c.

IT SOMETIMES HAPPENS, 1 m., 1 w. Interior. A joyous 18-minute affair. In "Plays in Miniature". Baker. 75c.

THE SINGAPORE SPIDER, Finnigan. 3 m., 2 w., 30 minutes. Interior. A thrilling tragic drama that requires good acting. In "Miniature Plays for Stage and Study". Baker. 75c.

BARGAINS, Kesler. 1 m., 3 w., 20 minutes. Interior. Good characterizations. In "Miniature Plays for Stage and Study". Baker. 75c.

THE FIFTH COMMANDMENT. 3 m., 1 w. (One man should play harp or violin, another should sing.) 20 minutes. Serio-comedy. A strong play for good actors. In "Miniature Plays for Stage and Study". Baker. 75c.

LOVE AND LATHER, Kesler. 2 m., 1 w., 15 minutes. Interior, barber shop. Amusing farce. In "Miniature Plays for Stage and Study". Baker. 75c.

THE WITCH'S CURSE or WHAT HAPPENED TO MACBETH, Smith. 7 m., 4 w., 30 minutes. Operatic burlesque with familiar tunes. Ludicrous costumes. Hilariously funny. Baker. 30c.

THE MERCHANT OF VENICE, Gould. 8 m., 3 w., and extras, 20 minutes. Operatic version. Familiar tunes. Baker. 30c.

*m. means men; w., women.

- J. CAESAR**, Harris. 10 m. (or w.), 30 minutes. Burlesque. Very funny. Baker. 25c.
- A PAIR OF LUNATICS**, Walker. 1 m., 1 w., 20 minutes. Clever dialogue and situation. There are asides in the fashion of another day. Baker. 25c.
- THE MUNICIPAL DAVENPORT**, Wren. A one-word novelty. 1 m., 1 w., 5 minutes. Exterior. Opportunity for excellent acting. Baker. 35c.
- NOT QUITE SUCH A GOOSE**, Gall. 2 m., 3 w., 20 minutes. Interior. Baker. 35c.
- HER DEAF EAR**, Arlo Bates. 2 m., 3 w. or 2 w., 20 minutes. Comedy. Baker. 25c.
- A PROPOSAL UNDER DIFFICULTIES**, John Kendrick Bangs. 2 m., 2 w., 35 minutes. Interior. Clever, light-hearted farce. All parts good. French. 35c.
- THE BOOR**, Chechov. 2 m., 1 w., 30 minutes. Interior. Farce. Modern or Russian costumes. A rollicking play. French. 35c.
- ROSALIE**, Marrey. 1 m., 2 w., 20 minutes. Interior. Delightful domestic comedy. French. 35c.
- THE FAR-AWAY PRINCESS**, Sudermann. 2 m., 7 w., 1 hour. Comedy. French. 75c.
- MIMI LIGHTS THE CANDLE**, Coulter. 1 m.; 8 w., 20 minutes. Interior. A Christmas drama. French. 30c.
- THE TEETH OF THE GIFT HORSE**, Cameron. 2 m., 4 w., 40 minutes. Charming comedy. French. 30c.
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- IT WILL BE ALL RIGHT ON THE NIGHT**, Knox. 9 m., 25 minutes. Farce, showing the trials of a director of dramatics. Bare stage. French. 30c.
- AND THE LAMP WENT OUT**. 2 m., 2 w., and a reader. Interior. A funny pantomimic performance. Baker. 35c.
- THE BACHELOR'S REVERIE**. 1 m., 9 w. and reader, 20 minutes. Music may be introduced with the tableaux. Baker. 35c.
- AND THE VILLAIN STILL PURSUED HER**, Kaser. 4 m., 4 w., 15 minutes. Melodramatic burlesque. Banner Play Bureau, San Francisco, Cal. 35c.
- THE DUCHESS BOUNCES IN**, Brown. 6 to 9 characters, 20 minutes. Hilarious stunt. The Dramatic Publishing Co., Chicago. 35c.
- COUNT TWENTY'S REVENGE**, Kembell. 5 m., 1 w. and reader. A thrilling movie of mediaeval days (very evil). 15 minutes of fun and laughter. In "Baker's Stunt and Game Book". Baker. 60c.
- ROMEO AND JULIET**, 2 m or w., 12 minutes. A screamingly funny act for comedians. In "Baker's Stunt and Game Book". Baker. 60c.
- DOMESTIC DIALOGUES**, Morley, contains 16 skits for 2 characters and one for 3, husband, wife and mother-in-law. They are from 4 to 15 minutes in length. Interior. Most of them are very clever and human. They may be used separately, in groups, or as a serial. Baker. 75c.
- THE YEAR BOOK OF SHORT PLAYS**, First Series, Wise and Snook, published by Row, Peterson and Company, Evanston, Ill., contains 25 new non-royalty plays of nine different types. Every one is good, worthwhile and usable. Some are excellent. Price, \$2.50.

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SOCIAL MINDEDNESS—OUR GREAT NEED

A. C. PAYNE

Professor of Education, Indiana State Teachers College, Terre Haute, Indiana

In 1929 a group of parents and teachers in Terre Haute, Indiana, elected a president for their local organization. Ordinarily this act would have had no more significance than similar occurrences throughout the entire country. But this did have unusual meaning.

The new president of the Parent-Teacher Association received notice of her election in *absentia*. On being informed of this distinction given her, she said that she would accept if she would be permitted to carry out *one* idea that she had. The privilege was most graciously granted, for possession of ideas is not too common anywhere.

She was a patron of the school which sponsored the Parent-Teacher Association to which she had been elected president. A son twelve years of age and a daughter of ten, gave a high degree of motivation to the purposes of the new president.

The school in which this president was to try out her "idea" was the Training School of Indiana State Teachers College, Terre Haute, Indiana, with one hundred ninety high school students and one hundred sixty grade students. Most of these students had heretofore eaten lunch at home or at the college cafeteria. The closing of this cafeteria made it necessary for more than a hundred of the students to find eating places about town or to bring cold lunches from home.

The idea of the newly-elected president of the Parent-Teacher Association was to furnish these students with warm, wholesome lunches at a price so nominal that they would not desire to patronize dispensers of "coke" or sellers of lollypop.

In ministering to her son who, in early childhood suffered from malnutrition, she determined that if the chance ever presented itself she would attempt to do for other children what she had done for him. Opportunity usually arises for our doing what we really *want* to do.

There was no kitchen at the school where she might do the required cooking. There was not even a skillet or sauce pan. So she cooked the food at her home, hired a man to bring it to school piping hot and to return the used utensils of the previous

day. At first, the president did all her cooking, but the number of her patrons increased so rapidly that she soon had to hire a cateress. Two college students constituted the only additional help she has had to employ. One of these keeps her accounts. The other washes the dishes. She saw the old man who carts away the waste paper from the college buildings looking in the garbage can for food, and bargained that if he would take away the waste from the noon lunch, the left-overs would be given to him. In this way one family has had a sufficient amount of good food all the winter. Expressing his sense of gratitude to the president, he said, "No matter who forgets you there will be one man who will always remember you".

The menus have been both the delight and the wonder of the faculty and students. Following are sample menus: February 16, tomato puree, meat loaf, brown gravy, spaghetti and peach cobbler; February 18, creamed chicken, mashed potatoes, sandwiches, and cherry pie; March 9, veal steak, brown gravy, mashed potatoes, corn bread, and lemon jello. The price? It seems unbelievable that a standard price of 15c has been maintained throughout the entire year.

This wonder woman is Mrs. Oskar Duenweg. Her "idea" was to supply children with hot well-cooked lunches of highest food value, prepared and served under the most sanitary conditions possible to maintain. She began by serving forty to fifty boys and girls each day. She now serves from eighty to one hundred and seventeen every day. Five teachers also generally avail themselves of the privileges offered.

Mrs. Duenweg does her shopping on Saturdays. Every school day she is up at 6:30 and has breakfast at 7:00. After breakfast she takes her two children to school. She returns home immediately after reaching the school building to make ready for the noon lunch. At 10:00 o'clock she returns to the school where she is engaged in preparation or serving the meal until 1:00 o'clock.

The writer asked Mrs. Duenweg how she was able to find time to manage and to do most of the work required to serve from sixty to one hundred and seventeen students every day for five days of every week. "That is easy," she said, "I love children. You know that *love* always finds a way. Besides my lunch project, I care for my husband and a home, one dog, one parrot and four birds."

All that is beautifully said in literature about devotion to public good, love for children, social service, etc., finds adequate and finest expression in the life of Mrs. Oskar Duenweg. Like Abou Ben Adhem, may her tribe increase. Such souls as hers make daily their own cumulations of immortality. Unless a mechanistic civilization smothers our emotional life, unless the wells of human sympathy and kindness go dry, unless intelligent, consecrated service to humanity be lost in myth, or the last vestige of our ideal of the good life be crowded out by things material, Mrs. Oskar Duenweg will ever abide in the grateful thought of those whose satisfactions of life have been made possible through her sacrificial service.

Mrs. Duenweg's venture is an answer to the complaint of many of us that "it can't be done"! She shows that determination will win.

BEGINNING NEXT MONTH

BACK TO THE FARM.

A Comedy in Three Acts
MERLINE SHUMWAY.

This play is one particularly suited to school use. It has a delightful plot, easy settings and costumes, plenty of action, and a powerful appeal for education. The present trend of city people toward the great open spaces makes this play suitable to urban as well as to rural communities.

Back to the Farm was first published by the Extension Division of the University of Minnesota, but so great was the demand for it for schools everywhere that the supply of copies was soon exhausted. By special arrangement SCHOOL ACTIVITIES will bring this play to its readers without royalty. One act will be released each month, beginning with the December number.

Education raises persons above their surroundings and makes them masters of themselves, rather than merely being creatures of circumstances. It is not enough merely to know how to get a living; it is necessary to know how to live.—*Calvin Coolidge.*

There are two great sources of waste in education: teaching badly the good things and teaching brilliantly what never should be taught at all.—*Henry Suzzallo.*

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912.

of School Activities Magazine, published monthly except June, July and August, at Topeka, Kansas, for November 1, 1932.

County of Shawnee) ss.

State of Kansas)

Before me, a Notary Public in and for the State and county aforesaid, personally appeared R. G. Gross, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the School Activities Magazine, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, to-wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher: School Activities Pub. Co., Topeka, Kansas.
Editor: C. R. Van Nice, Morrill, Kansas.
Managing Editor: C. R. Van Nice, Morrill, Kansas.
Business Manager: R. G. Gross, Topeka, Kansas.

2. That the owner is: School Service Co., Topeka, Kansas.
3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: C. R. Van Nice, Morrill, Kans.; R. G. Gross, Topeka, Kans.; T. H. Reed, Topeka, Kans.; Olin D. Buck, Topeka, Kans.; Nelson Ives, Topeka, Kans.; Earl Ives, Topeka, Kans.; L. Odessa Davidson, Salina, Kans.; G. W. Akin, Morrill, Kans.; Elizabeth M. Gross, Topeka, Kans.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in said stock, bonds, or other securities than as so stated by him.

R. G. GROSS,
(Signature of Business Manager)

Sworn to and subscribed before me this 27th day of September, 1932.

(Seal)

MARTIN G. MILLER,
(My commission expires November 15, 1934.)

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BALANCING THE YEAR'S DRAMATIC DIET.

By MABEL WINNETTA REID

Early in the school term, or during the preceding summer, the director should outline the program of dramatic productions for the year. In doing this she will save herself much worry and anxiety and will be able to secure a strong, well-balanced program of plays.

Variety should be the keynote of the year's program. If three plays are to be presented, make them three distinct types of entertainment. A modern comedy, a classic or costume play, and a group of three one-acts make a well-rounded schedule of drama.

An evening of one-act plays is a delightful initial production for the year. It itself allows for variety and affords the use of more students than does the average long play. Here, again, one may balance the diet. Combine a tragedy, a fantasy, and a comedy. Always open the evening with the heaviest drama and conclude with the gayest. The writer last year used this combination with Esther Galbraith's *The Brink of Silence* for tragedy, Overstreet's *Hearts to Mend*, a Pierrot-Pierrette play for fantasy, and George Kelley's *The Flattering Word* for the comedy unit. This, or a similar combination, enables one to use wide variety in scenic effects and character portrayal.

The high point of the year's dramatic production should be climaxed in a costume play. This may be a classic, extravaganza, or something which the director herself likes immensely and which she knows will be infinitely worth while, educationally. Here is an opportunity for raising the standard of high school play production.

Spare nothing when planning for it. Use as many students in the cast as possible. Have a new setting. Solicit the co-operation of every department available and make it an all-school project. It is surprising what beauty of stage effect can be achieved through a little ingenuity in constructing scenery, costumes, and lighting at a minimum of expense. A play such as *The Ivory Door*, *Little Women*, *Midsummer Night's Dream*, *Sun-Up*, *Friend Hannah*, *The Swan* or *Robin Hood* will leave lasting impressions of beauty and enjoyment in the minds of the cast, the audience, and the director. Such an undertaking may mean twice the amount of work as

does the average high school play but the results are manifold in compensation.

The modern comedy has a place in the year's program, but never should it be used exclusively, as I fear too many of our schools are doing. Many directors prefer the spring of the year for the presentation of this type of play. There is more opportunity for enthusiasm in the comedy than for the classic when the school year is near an end and people have little reserve of energy and time.

The modern comedy, or farce, should be chosen carefully. Omit those which are cheap and common in theme and lines. They are not worth working on! A play which is humorous without being trivial or suggestive, which is sprightly in plot and situation without giving offense, is the type to use. Even the best comedies will have lines and business which are questionable. Despite all commercial pleas to the contrary, a director should not hesitate to cut and adapt scenes and lines which might lower standards of students in their most impressionable age.

With the program of plays for the year outlined, the director can enter upon her work with confidence and pleasure. She has the assurance that she is doing something more than merely "putting on" three plays, four plays, or, whatever her schedule includes. Dramatics take on a new aspect and she realizes the significance of Hamlet's injunction to the players that they hold, as it were, "a mirror up to nature". In this creative process are captured the impulses of people about her and she enables students in her casts and in the audience to find reflected in their own little mirrors many new angles of life and multifold glimpses of beauty.

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THE PARADE OF THE GRADES

BERNICE HUFF

CHARACTERS.

MARY }Two Students
JANE }

F—A grotesque creature, a bag over the top part or the body, with a coat or sweater around the lower part, large head and short legs.

D—A tramp.

C—A collegian.

B—A melancholy student.

A—Angelic looking personage.

SCENE: Library or living room—the girls come in with books.

Mary: Jane, if I could only go along, learning new things every day, not worrying a bit about grades, I would be very happy.

Jane: I agree with you. Those final marks just haunt your dreams and make your waking hours uncomfortable. Take English, for example; I think I have written a creditable description and feel quite good about it. When the paper comes back, with a poor mark, I lose all my self-confidence and believe the grade instead of believing in my own ability.

Mary: It's too bad. But I suppose the only way to conquer the grades is to study—so perhaps we'd better begin.

(They begin to study but fall asleep. In sneaks F, very softly.)

F: A HA! You look startled and well you may be. When I go hunting victims it behooves them to cringe and fawn upon me—fall down before me, seeking mercy at my hands. But where my heart used to be, there is nothing now but a small piece of red pencil. No quarter! is my cry. In a moment of inspiration this little chant came into my mind, I know you will enjoy hearing it. *(Sings in sing-song way.)*

I'm small I know, but wherever I go,

FLUNK, FLUNK, FLUNK!

FLUNK, Flunk, FLUNK!

I'm small, I know, but wherever I go,

There blossoms the big Z-E-R-O!

Mary: Er - - - er - - Good sir, if you were in a hurry, we do not want to keep you.

Jane: No, indeed, Mr. F. We know that you are busy and so are we.

F: AH! So I'm not popular here? Well, that's nothing new to me. I stand around outside doors, waiting—waiting—watching, until, at last, by some little loophole I creep in—only to receive black looks from my hostess. Watch your step, young women! It's never too late for me to take up my residence with you.

(He starts to go, meeting D, who hails him.)

D: Hey, brother, where to, so fast?

F (stopping): Well, here's my friend D.

D: Yes, we are often together, aren't we, old pal?

F: Yes, we are pretty close friends.

D (approaching girls): Well, how are the girl-friends? *(They draw back.)* Shy little things, aren't you? You'll learn to like me. I'm a bit rough on the outside, perhaps, but my class is much higher than that of F! I am really attractive, by comparison. It seems strange to me that so many young people do not feel the call of the open road that typifies my class. Here am I, a free agent, not tied down to any picayune course of study, dabbling in a little science, a taste of literature, a touch of art—but always free to react in a natural way to the information received and to evaluate it by my own broad standards. *(Sings—tune, Long, Long Trail.)*

It's a short, short life we live here,

So let us smile while we may;

With a song for every moment,

Of the whole bright day.

What's the use of all this grinding,

Or what's the use of these tears,

When we know a MUMMY'S had no fun,

For more'n THREE THOUSAND YEARS!

Well, girls, what's the good word? Would you rather take the trail with a genial fellow like me—I'm a d—— good fellow, you can see that—or do you choose to stay right here, docile, meek, industrious, filling your minds with what you are supposed to know *ad infinitum*?

Mary: We have worked too hard, all these years, to give up hopes of a diploma now. After we have achieved that, per-

haps we might be interested in some of your daring adventures.

(D joins F in the background. Singing is heard. C enters with a ukelele.)

C: Collegiate, Collegiate, yes we are Collegiate! Hello, girls, what sorority do you belong to? (Goes up to examine pins.) I never heard of that one and I thought I knew every one in the whole Pan-Hellenic Union. What's that you have there? BOOKS? How QUAIN! How ARCHAIC! How MID-VICTORIAN! Fancy any student actually studying! That's not the way to be popular. Just look at me! My first year in college I studied just enough to understand my profs and to know how to choose the snap courses. Then the next year I got my system to working and since then I just peek into somebody else's book enough to get the lingo, and I'm all set. So, practically speaking, I haven't cracked a book for three years.

Mary: Are you going to graduate with honors?

C: Honors! Why, I'm the most popular fellow in college today. Why work for any other honors? I feel that I've done very well for myself.

(Sings. Tune, *It Ain't Going to Rain No More.*)

Oh, some folks burn the midnight oil, and work for an A or a B—

But if you want to be popular, just play for a C—C—C—

Mary: I know you feel well acquainted with us. We have met you rather often and all that, but our Dean does not approve of these gay young men. We have to be very careful.

C (rather miffed): Suit yourself. There are plenty of other girls who will be delighted to entertain me. (He joins F and D.)

B (entering slowly and thoughtfully): A "B" or not a "B", that is the question. Whether 'tis nobler in the mind to suffer The slams and arrows of companions envious,

Or to assist them in their sea of troubles, And, by assisting, end them; to die! to sleep!

To Sleep! Perchance to dream! Aye—there's the rub!

For as we sleep, what dreams of failure come

When we have shuffled off this mortal coil!

This grunting under a weary life of study

That but ill prepares us for the Undiscovered country from whose bourne

No traveler returns—puzzles the will And makes us rather bear the ills we have

Than fly to others that we know not of. This grading does make cowards of us all;

And thus the native love of pure enjoyment

Is sicklied o'er with the pale cast of thought.

And enterprises of great joy and moment,

With this regard, their currents turn awry

And lose the name of action.

Mary: Why does he rave and walk about so? Does it sound like Shakespeare to you?

Jane: Yes, methinks 'tis Shakespeare with a 1931 accent. But I believe I get the gentleman's point. Do we want a B, or don't we want a B? The answer is WE DO!—And HOW! But there's the rub—HOW? Which offers the most attraction to you, Mary, this melancholy student, or the jovial boy-friend C?

Mary: There really ought to be some way of combining the good qualities of both—so we wouldn't have to take too much of either.

(A enters, ethereal looking, all in white.)

A: Long the world has sought perfection;

Prophets, seers are ever seeking; Climbing mountains, crossing deserts, Sailing o'er the trackless ocean; And their seeking souls are wistful For a sense of real completion.

All that they behold is finite— They would grasp the Infinite.

So the quest is never ended— Seekers come from every country—

Old and young—the youth and maidens, All are looking toward the future.

Can you see this symbol shining? (Pointing to A)

Here to light your groping footsteps Ever onward, forward, higher—

Spurn the lure of lesser letters. It is not a thing of lightness,

But of moment, now and always. One who has attained perfection

Must, then, set a new perfection. Thus, forever moving forward,

Blessed at last shall be your labors. Let these words be yours forever—

To the stars through difficulties!
 To an "A" through arduous labors!
(A then joins the others in a line, and a girl stands at each end. With right hands on shoulders, they step in time to the music. Tune, Artillery Song.)

Song—

A, B, C,
 D and F,
 Certain as taxes, certain as death,
 See the grades go parading along!
 Every day,
 In the same old way,
 If you work, or if you play,
 Still the grades go parading along.

Chorus.

Then it's Hi-Hi-Hee, farewell to jollity!

Count out your credits loud and strong.
 Where'er you go, you will always know,

That the grades go parading along.
 No use to bluff,
 Don't try that stuff,
 You'll get an F then, sure enough,
 When the grades go parading along.
 Study all day,
 Never play,
 Then, someday, you *might* get an A,
 When the grades go parading along.

(Chorus)

They march off, singing.

Shadow Pictures.

JESSIE E. SHARP

Those who are looking for an unusual feature to use at carnivals or entertainments of a general nature will find a series of shadow pictures the answer to their prayers. The lovely or ludicrous may be achieved by a little practice and careful placing of the characters.

The material needed is extremely simple. A 200-watt bulb, fitted into the smaller end of a homemade funnel of asbestos paper and placed on a low chair at the rear of the stage will give the desired "spot-light" effect and is all the equipment necessary. With the auditorium darkened and the actors standing or sitting in the center of the light near the white sheet or curtain, the silhouette is perfect.

Figures can be made to appear magnified or smaller by standing close to or far away from the light. Farcical boxing may be achieved by having one boxer stand near the spot-light while the other stands near the curtain.

The following series of pictures with accompanying songs was given by an all-girl cast, assisted by a mixed quartette at a school carnival. The curtain was lowered between each picture.

(Curtain rises as "Memories" is hummed by quartette.)

First picture—A mother sits, profile view, rocking a small child (a doll is used).

Song—"Pal of My Cradle Days".

Second picture—Same mother sits with older child at her knee. Mother's hand rests on child's head as she fondly bends over him.

Song—"That Little Boy of Mine".

Third picture—Boy and girl sit with backs to curtain. Teacher standing, profile view, with stick. Boy and girl may make actions conform with words of the song.

Song—"School Days".

Fourth picture—Boy and girl (older than in previous picture) stroll very slowly across stage.

Song—"Seventeen".

Fifth picture—Girl seated in chair. Boy kneels before her.

Song—"Let Me Call You Sweetheart".

Sixth picture—Boy lounges against post. Couple strolls by in distance. This may be achieved by having them walk very close to the curtain.)

Song—"Wedding Bells are Breaking Up That Old Gang of Mine".

Seventh picture—An old lady sits in chair, profile view, knitting. An old man, stooped, enters slowly and sits beside her. Pose is held until curtain falls.

Song—"When You and I Were Young Maggie".

Song as curtain is lowered slowly, "Memories".

Publishers of songs to be used in connection with "Shadow Pictures":

"Memories"—Remick Music Corp., 219 W. 46th St., New York City.

"Pal of My Cradle Days"—Leo Feist and Co., New York City.

"That Little Boy of Mine"—Milton Weil Music Co., 54 W. Randolph St., Chicago, Illinois.

"School Days"—Jack Mills, Inc., 148-150 W. 46th St., New York City.

"Seventeen"—Irving Berlin, Inc., 1607 Broadway, New York City.

"Let Me Call You Sweetheart"—Paull-Pioneer Music Co., 119 Fifth Ave., New York City.

"Wedding Bells"—Waterson-Berlin and Snyder Co., Strand Theater Building, Broadway at 47th St., New York City.

"When You and I Were Young, Maggie"—Morris Music Co., 1028 Arch St., Philadelphia, Pennsylvania.

An Idea for a Stunt.

Here is an idea that can be made use of in the present season observing the bi-centennial anniversary of the birth of George Washington. The writer leaves it to the sponsor to adapt it to any specific school.

TYPICAL OF WASHINGTON.

You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse.

—Julius Caesar.

The gentleman who magnanimously waved aside the golden circle of authority was a clever politician. This sacrificial gesture on his part, carefully pre-arranged, was to duly impress the gaping populace who were out in force enjoying a Roman holiday. It was to prove that here was a democratic man of the people and, temporarily at least, it succeeded in arousing public favor.

In 1782, the fortunes of the American colonies were as a very low ebb. The scene of this drama is Newburgh, N. Y., on the Hudson. Lord Cornwallis had surrendered and hostilities had supposedly terminated but there were fears that the conflict might again break out. Conditions were far from normal, the gallant Continentals were poorly clothed, hungry and unpaid. The war had dragged on for seven years. Many of Washington's officers had lost their personal fortunes and were heavily in debt. Discontent was rampant.

At this critical period Col. Lewis Nicoli approached General Washington with the suggestion that the Commander-in-chief take over the country and rule it as king. This would have been an easy matter as the Colonists were beggared, Washington was the outstanding figure of the time, and his men, who worshipped him, would have gladly followed him in taking control of the nation. A monarchy was in the offing. Washington needed only to say the word. But, as it may be imagined, the General was filled with indignation at the proposal. He had given his best efforts to free the Colonies from the heavy yoke of monarchical tyranny. Was he, at the successful conclusion of the war, to be false to his trust?

Writing to Nicoli, under date of May 22, 1782, General Washington stated: "Sir, With a mixture of great surprise and astonishment, I have read with attention the sentiments you have submitted to my perusal. Be assured, Sir, no occurrence in

the course of the war has given me more painful sensations, than your information of there being such ideas existing in the army, as you have expressed, and I must view with abhorrence and reprehend with severity

"I am at a loss to conceive what part of my conduct could have given encouragement to an address, which to me seems big with the greatest mischiefs that can befall my country. If I am not deceived in the knowledge of myself, you could not have found a person to whom your schemes are more disagreeable Let me conjure you, then, if you have any regard for your country, concern for yourself or posterity, or respect for me, to banish these thoughts from your mind, and never communicate, as from yourself or anyone else, a sentiment of the like nature."

How worthy of the Great Washington are these words of abnegation! What a lesson to the public men of today, some of whom appear to be bending every effort to secure added power and personal prestige! "Self" is to these men the paramount issue, the welfare of their neighbors, or of the nation at large, is of small importance. They are in reality little Caesars pretending to be democratic but arrogating to themselves all the power, influence and wealth they can gain by questionable means.

The self-effacing spirit of Washington, as well as the other attributes of his generous and remarkable nature, may well be followed by those who, through the confidence of the people, enjoy positions of national and civic importance. In emulating Father of our Country many will learn that to *serve* is more noble than to *get*, and while real, unselfish service for the public may not be conducive of a fat pocketbook, the man who, like Washington, forgets self and sees only the public interest becomes as a consequence rich in the estimation and confidence of the people.

Accept Every Invitation . . .

to speak in public. If you feel uncertain about what to say, write to me; I'll prepare toasts, articles, or longer addresses. \$3 a thousand words. Toasts, \$1.50.

ANNA MANLEY GALT, "Ghost Writer"
EMPORIA, KANSAS

Games for the Group

To Spell Thanksgiving.

This game calls for the use of two cubes. Their size should be large enough that letters printed on them may be seen across the room. These cubes may be made of wood but cubical pasteboard boxes re-enforced with heavy paper pasted over the sides and edges are perhaps better.

On the six sides of one cube print the letters T, H, A, I, N, G—the first three and last three letters of Thanksgiving. On the other cube print N, K, S, G, I, V—the middle six letters of Thanksgiving.

Choose up sides. Let the persons on each side alternately take turns at tossing the two cubes into the middle of floor. When someone throws a T, it is marked up for his side and others on his side will throw for an H. The side first completing the word THANKSGIVING wins.

Travel Tour.

ADELE TRACY

Round trip ticket to Monte Carlo and return. Price ———. Side trips and meals extra. Come join the crowd. Starts at ——— on ———.

The guests are met at the door by porters, red caps, newsboys and venders of all sorts. All purchase a round trip ticket and await the station master's call.

Promptly at the given call, everyone starts on the trip. As they near the various points of interest the guide calls out the name of the city, the room or booth which is made to represent such a city or point of interest.

Detroit—Small pictures of cars everywhere, guests greeted by Henry Ford.

Washington—Laundry basket filled with clothes, and a 2000-pound sign upon it.

Buffalo—Might be a buffalo head.

Lincoln—Picture of Lincoln.

Rockies—Several rocking chairs or rocking horses.

Salt Lake City—Salt, pan of water with a lake sign in it.

Great Lakes—Several grates with lake signs.

These are but a few suggestions. Any-

one who is the least clever can easily make up the trip. The guide should explain the high points of each place as they pass by. As the train nears Monte Carlo, there must be noise, whistles, confetti and balloons to give the effect of hilarity.

At Monte Carlo the guides, venders, race men, and show men cry their wares. Everyone joins in the great game of fun where he may spend as much or as little money as he likes.

Bombardment.

The field or gymnasium is divided into two equal parts which are called courts, and the players are divided into two teams, A and B. At the back of each court is placed a row of Indian clubs or ordinary sticks. The players from each team are stationed in front of their clubs. The object of the game is to throw either a soft ball or bean bag at the Indian clubs and knock them down. Team A must throw at the clubs in team B's court and *vice versa*. Each club that is knocked down counts one point for the team that threw at it. Each player tries to guard his own clubs and throw at the others and so he must watch the balls or bean bags all the time, as they are constantly kept in action. If a player knocks down a club on his own side by accident, it counts one point for the opponent. The team wins which has the greatest number of points at the end of a given time, or which first gains a certain stated score.

Pronoun Forfeit.

A splendid get-acquainted game is Pronoun Forfeit. Give all guests six or eight kernels of corn when they first arrive. When the group has assembled, the game may be started. Each person in the party must move around talking to other members in the group and each time that a personal pronoun is used (you will be surprised to see how difficult it is to avoid the pronoun) the speaker must forfeit a kernel of corn. After a ten-minute interval a check-up is made to see who has the most kernels of corn.

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One, Two or Three.

Let the groups be divided into teams with three persons chosen for score keepers. The teams arrange themselves in two lines facing each other. Call the line to the judges' left "offense", the line to their right "defense". At a given signal, the two contestants at the head of the lines turn their backs to each other, and lift their hands with from 0 to 10 raised. Should both contestants hold up the same number of fingers, that number of scores goes to the defense. However, if the number of fingers raised differ, the difference in score goes to the offense. For instance if "A" of the offense raises two fingers and "B" of the defense raises three fingers the offense scores one point. The score keepers record the score and the next pair of players step forward and repeat the performance. After the whole line has performed, repeat, beginning at the other end and reversing the defense and offense.

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Box 167, Grand Island, Nebraska

Ices.

Supply guests with the lists of words given below. Explain that for each of these words there is a word ending in "ice" which can be used as a substitute. For example, take "cereal". The word to be substituted for it is "rice".

Here is the list:

1. Copse	26. Opening
2. Confection	27. Ceremony
3. Fine	28. Sap
4. Value	29. Cliff
5. Cut	30. Crystal
6. Clove	31. Saffron
7. Interweave	32. Cup
8. Paste	33. Fretwork
9. Instant	34. Regard
10. "Bones"	35. Beginner
11. Counting house	36. Rite
12. Vermin	37. Cunning
13. Conduit	38. Bias
14. Guidance	39. Confederate
15. Rodents	40. Omen
16. Wickedness	41. Express
17. Mechanical aid	42. Whim
18. Lure	43. Crack
19. Be enough	44. Selection
20. Atonement	45. Frieze
21. Building	46. Drill
22. Equity	47. Bill
23. Truce	48. Spite
24. Constabulary	49. Lava
25. Again	50. Exult

Here are the answers:

1. Coppice	26. Orifice
2. Licorice	27. Surplice
3. Nice	28. Juice
4. Price	29. Precipice
5. Slice	30. Ice
6. Spice	31. Jaundice
7. Splice	32. Chalice
8. Poultice	33. Lattice
9. Trice	34. Notice
10. Dice	35. Novice
11. Office	36. Service
12. Lice	37. Artifice
13. Sluice	38. Prejudice
14. Advice	39. Accomplice
15. Mice	40. Auspice
16. Vice	41. Voice
17. Device	42. Caprice
18. Entice	43. Crevice
19. Suffice	44. Choice
20. Sacrifice	45. Cornice
21. Edifice	46. Practice
22. Justice	47. Invoice
23. Armistice	48. Malice
24. Police	49. Pumice
25. Twice	50. Rejoice

Book Shelf

For the convenience of our readers we offer this list of books of various publishers. We do not say that these are all the good extra curricular books, but we do say that all these extra curricular books are good. In time and with the help of our friends we hope to add other worthy numbers to this list.

EXTRA CURRICULAR ACTIVITIES (General)

A Handbook of Extra Curricular Activities, by Harold D. Meyer. This is one of the most popular among extra curricular books. It contains 416 pages and deals with every phase of the subject. Character building and student participation in school government are given parts in the book, as well as are the more specific matters such as the annual, athletic contests, social functions, special day programs, school dramatics, etc. Price, \$3.

All School Activities, by F. C. Borgeson. This book differs from most extra curricular books in the fact that it treats of activities for the elementary grades. It is a new book, one that meets a great demand, and one that is of immense value in its field. Elementary schools welcome this book. Price, \$1.

Extra-Classroom Activities, by R. H. Jordan, Professor of Education in Cornell University. This book differs from other books in its field in the fact that it presents a unified plan for extra curricular activities through both elementary grades and high school. It contains 312 pages of sound theory and practical ideas presented in an interesting way. Price, \$2.50.

Extracurricular Activities, by Harry C. McKown. This is a standard book in the field of extra curricular activities. It treats the subject both generally and specifically. One who has access to this book will have opportunity for complete knowledge of what extra curricular activities mean and of how one should proceed to get the values they offer. Price, \$3.

Extra Curricular Activities in Junior and Senior High Schools, by J. Roemer and C. F. Allen. This book is one that has extended its scope to cover both junior and senior high school interests. It contains 333 pages. The authors have made it a practical handbook and a readable discourse on extra curricular matters. Price, \$2.

Group Interest Activities, by F. C. Borgeson. This book is a companion book to *All School Activities* and takes up in a more specific way where that book leaves off. The two give a complete treatment of all elementary school activities. This volume should be in every elementary school. Price, \$1.

Extra-Curricular Activities in Secondary Schools, by Elbert K. Fretwell. The author of this book is recognized as the leader in the great extra-curricular movement. His work and leadership as Professor of Education in Teachers College, Columbia University, have made him the pre-eminent authority in the extra-curricular field. This book is his masterpiece. Price, \$2.75.

Point Systems and Awards, by Edgar G. Johnston. In this book the author gives types of point systems now in use and shows how such systems may be used to best advantage in guiding, stimulating, and limiting pupil participation in extra curricular activities. He tells how to proceed in introducing a point system and how its administration should be carried on. Price, \$1.

THRIFT AND FINANCING STUDENT ACTIVITIES

Financing Extra Curricular Activities, by Harold D. Meyer and S. M. Eddleman. This book gives plans for raising money, methods of distributing finances, and systems of accounting for money. It gives forms for use in budgeting and accounting. It is a new book and one that gives definite and practical help in financing all branches of extra curricular activities. Price, \$1.

How to Plan and Carry Out a School Carnival, by C. R. Van Nice. This is a school carnival book written from the viewpoint of a school executive. It gives a general plan of organization for a school carnival and detailed instructions for carrying out that plan. It describes a number of advertising and money-making features. Throughout it treats the school carnival as both an educational project and a money-making enterprise. Price, 50c.

Thrift Through Education, by Carobel Murphy. Here we have the author's account of the highly successful experiment in thrift education as carried on in the Thomas A. Edison High School, Los Angeles. This book meets a very great need of high schools at the present time. It gives junior and senior high school teachers definite and workable ideas by which to develop thrift, business judgment, and habits of saving. Price, \$1.

THE ASSEMBLY

Assembly and Auditorium Activities, by Harry C. McKown. This is a new book by this well-known authority in extra curricular matters. It contains 462 pages and treats every phase of the problem of developing assembly and auditorium activities that are powerful forces toward the achievement of secondary school objectives. Its emphasis is upon practical material, and it offers programs and program material that are appropriate for all kinds and sizes of schools and all grades within these schools. Price, \$2.50.

Assembly Programs, by M. Channing Wagner. This is a new and popular handbook on assembly programs. It gives principles, aims, and objectives of the school assembly. It describes the various types of assembly and shows how they may be correlated with the curricular work of the school. The author gives suggested programs for a whole school year. Price, \$1.

HOME ROOMS

Home Rooms—Organization, Administration, and Activities, by Evan E. Evans and Malcolm Scott Hallman. This book gives both general and detailed treatment of the home room as it is now conceived by leading educators. The book is strictly new and a most up-to-date publication in home room organization, planning, and development. Price, \$1.

SCHOOL CLUBS

High School Clubs, by Blackburn. Here is a book that gives the essentials of school club organization and direction. While it is not intended to be an exhaustive treatment of the subject, it does give an abundance of practical help. For a club sponsor with limited training, this book should be among his first literary references. Price, \$1.25.

School Clubs, by Harry C. McKown. This is a most complete treatment of the subject of school clubs. It suggests an exhaustive list of club projects and purposes. It gives instructions in the matter of club organization and management. It gives its readers a vision of club possibilities and a broad concept of the field. Price, \$2.50.

The School Club Program, by Harold D. Meyer. This is one of the newest books of this outstanding authority on extra curricular activities. It offers a wealth of suggestions for club organization and administration and gives its readers the benefit of the latest developments in that field. It gives those who have the responsibility of directing school clubs definite and practical help. Price, \$1.

MUSIC ACTIVITIES

The Everybody Sing Book, edited by Kenneth S. Clark. A real American collection of songs for group singing in school, home and community. It includes a wealth of traditional favorites, hymns and carols, negro spirituals, close harmony numbers, old time popular songs, greetings, stunt songs, and club selections. It gives words and music for over 175 songs—all popular favorites. Price, 25c. Price per hundred, \$20.

The Golden Book of Favorite Songs. This is a popular and widely known song book. Its exceptional merit and low price make it suitable for schools of all kinds and for community singing. It contains a choice selection of popular songs for all ages and for every occasion. Price, 20c; per doz., \$1.80.

The Gray Book of Favorite Songs. This is a companion book to the Golden Book of Favorite Songs and it is gaining similar wide popularity. It is a collection of songs selected especially for assembly singing. It contains popular hymns, negro spirituals, songs of early days, sea songs, stunt songs, rounds, songs for special day, union songs, and songs for male voices. Price, 20c; per doz., \$1.80.

ATHLETICS

Athletic Dances and Simple Clogs, by Marjorie Hillas and Marian Knighton. This is a book of simple athletic and clog dances for the modern boy and girl. These dances include something of the stunt quality, but with sufficient character for the dancer to acquire accuracy of movement, poise, control, and relaxation. It is illustrated with 42 photographic reproductions. Price, \$2.

88 Successful Play Activities, a compilation of play activities recommended by the Playground and Recreation Association of America. It includes competitive events with handicraft articles, old time games, shows, exhibits, athletic activities, art activities, music activities, dramatic activities, and miscellaneous special activities. It has 128 pages in paper binding. Price, 60c.

Handbook of Athletics for Coaches and Players, by Graham Bickley. This is a simple, readable, practical athletic handbook of a general nature. It is divided into four parts—baseball, track, basketball, and football. It gives sound and fundamental coaching instructions in each of these four major departments of school athletics. Price, \$1.80.

Intramural Athletics, by Elmer D. Mitchell. This book shows how a system of athletics that will include large numbers of a student body can be introduced and carried on. It is the highly satisfactory result of the author's years of investigation and experience. It makes possible in every school benefits of athletics to those students who need them most. Price, \$2.

Intramural Athletics and Play Days, by Edgar M. Draper and George M. Smith. This is a handbook of intramural athletic activities. It gives a clear, concise view of the field, also definite ideas on organizing and directing an intramural program of athletics. It extends its treatment of intramural games and play days to include the interests of girls as well as boys. Price, \$1.

Play Days for Girls and Women, by Margaret M. Duncan and Velda P. Cundiff. This book was written to meet the demand for material on programs for days when girls from several schools come together to play with rather than against one another. This book has more than met that demand. It has done much to stimulate the movement. It is complete, clearly written and well illustrated. Price, \$1.60.

Practical Football, by Guy S. Lowman. This treatise on football represents the wide and successful experience of its author. It is a textbook in football. It stresses the fundamentals of the game and the best methods of teaching them. Many athletic directors of colleges as well as high schools regard this book as one of the very best available in its field. Price, \$3.

Recreative Athletics, prepared by the Playground and Recreation Association of America. This book contains more than two hundred pages printed in small type. It gives literally hundreds of practical suggestions for programs of recreative athletics, games, and sports. A most excellent and complete book. Price, \$1.

Recreational Games and Programs, by John A. Martin. This is a compilation of over two hundred games selected by the National Recreation Association. Some of the games are old ones. Many of them are new. All of them are worthy of a place among the best. All directions are given concisely but in sufficient detail to make direction of the games easy. Price, 50c.

The Psychology of Coaching, by Coleman R. Griffith. This book is the product of a psychologist's excursions into the field of athletic competition. It points out in a convincing and interesting manner the fundamental principles underlying the behavior of people as it bears upon the work of coaching. Every coach of competitive athletic contests should have this book. Price, \$2.

SCHOOL DRAMATICS

Dramatics, by Pearle Lecompte. Here is a book that gives in a condensed and interesting way the methods and technique of leadership in dramatics in the secondary school. It is definite, concise, practical, and authoritative. This should be one of the first books to be made available to the director of dramatics. No book in the field offers a greater value. Price, \$1.

Runnin' the Show, by Richard B. Whorf and Roger Wheeler. This is a book of instructions for the amateur stage director. It solves problems of scenery, stage lighting, and miscellaneous stage light and sound effects. It gives sixty illustrations and tells in an interesting and understandable manner the many things an amateur stage director should know. Price, \$1.

Time to Make Up, by Richard B. Whorf. In this book the author, who is an art director and actor, gives a clear description of every phase of the art of make-up. He tells what materials are necessary and describes the methods of using them to obtain any desired effect. The author's clear, concise style of writing and his many pen and ink sketches make this book simple and fascinating, as well as accurate and complete. Price, \$1.25.

Producing Your Own Plays, by Mary M. Russell. A first-rate and complete manual of amateur dramatics designed for the use of social groups. Beginning with the functions of the director, it discusses all the needs and problems in putting on a play, giving full instructions for the selection of the cast, costuming, lighting, make-up, etc. Includes a list of the best amateur plays and where to get them. Price \$2.00.

SCHOOL PARTIES

400 Games for School, Home, and Playground, by Elizabeth Alder. This book is well known and a standby in most recreation circles. It gives more than four hundred games providing for every age, purpose, and occasion. It contains 320 pages and numerous illustrations. It describes every kind of game that schools could use. Price, \$1.50.

Games for Everybody, by May C. Hofmann. This book gives a list of favorite games both new and old. It was intended for both children and grown-ups. Consequently it fits well into the recreational needs of secondary schools. It offers games for various purposes and to fit the seasons and special occasions. Contains over two hundred pages and some illustrations. Price, 75c.

Handy, by Lynn Rohrbough. This book has, in a very few pages, become a standard manual of social recreation. It gives mixing games, active games, social games, mental games, dramatic stunts, social songs, and several chapters on recreation programs and leadership. It is published by the Church Recreation Service, but it is well suited to school use. Price of library edition, \$1.75; of the loose-leaf edition, \$2.50.

Handy II, by Lynn Rohrbough. This new Church Recreation Service book has promise of such wide popularity as its companion, *Handy*. The following section titles will give some idea of the contents of the book: Program Sources, Socializers, Games of Skill, Big Times in Small Places, Table Fun, Treasures from Abroad, Singing Games, Rhythmic Mixers, Quadrilles, Folk Songs. Price of loose-leaf edition, \$2.50.

Geister Games, by Edna Geister. Out of twelve years of experience with every kind of group, Edna Geister has selected those games which she found gave the most fun. A book for the hostess as well as for the recreational worker. This book should be in every school library—available to every person who has charge of games for school parties. Price \$1.50.

Ice Breakers and the Ice Breaker Herself, by Edna Geister. The first half of this book is given over to ideas for socials, while the second tells how to direct games—and, most important, how to help people enjoy playing them. This is a standard party book and one that may be regarded as a textbook on the subject. Price \$1.35.

The Fun Book, by Edna Geister. For the person who wants a book of reasonable games arranged by months, this is the book. It is one of the best books of its distinguished author. Beginning with January, the author supplies suitable seasonable material for fun and frolic throughout the entire year. Price \$1.25.

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SCHOOL PUBLICATIONS

Student Publications, by Geo. C. Wells and Wayde H. McCallister. The teachers and students in charge of school publications will find this a practical handbook. It is definite yet broad in its scope. Chapters are given to the school newspaper, the student handbook, the yearbook, the student magazine, and other publications. Price, \$1.

PROGRAMS AND ENTERTAINMENTS

Crazy Stunts, by Harlan Tarbell. This is a book written to satisfy the persistent demand for all kind of comical stunts. Most of the twenty-six stunts described have been derived from the author's experience on the stage. Yet this is a book for amateurs and one that schools can make good use of in designing programs of a light and humorous nature. Price, \$1.

50 Successful Stunts, by Katherine Ferris Rohrbough. Here is a book of stunts such as recreation leaders always need and for which there is a great demand. The stunts described in this book may be depended upon to please any audience. They were made available to the author through her experience in connection with a national recreation service and its publications. Price, \$1.50.

High School Stunt Show and Carnival, by Willard B. Canopy. This book tells how to advertise the show, organize committees, plan the parade and booths, and manage the various side shows. Thirty-four stunts and nineteen side shows are described in detail. All are successful fun-makers, yet they are all easily planned and carried out. Price, \$1.

How to Put On an Amateur Circus, by Fred A. Hacker and Prescott W. Eames. This book tells how to organize an amateur circus, how to construct the "animals," and how to build and use the other necessary equipment. By detailed description accompanied by over sixty diagrams, working drawings, sketches, and photographs this book tells how to carry out a whole circus—animal and acrobatic acts, clown stunts, side shows, and parade. Price, \$1.75.

Stunt Night Tonight, by Catherine Atkinson Miller. Comic plays, pantomimes, human puppet-show, and all sorts of stunts in complete detail, as well as stunt suggestions, make up this volume. Based on the folk-lore of many nations, on ballad, romance, and history, these stunts are as colorful as they are amusing. Most of them can be presented after just one rehearsal. Price \$1.50.

Stunts of All Lands, by Catherine Atkinson Miller. The kind of dramatic stunts relished by the best of young men and women in camps, schools, church social groups—in fact, in all organizations in whose programs a Stunt Night will mean novel fun and new friendliness. Based on romance, history, everyday life, these comic plays, pantomimes and puppet-shows can be presented after one hilarious rehearsal. Price \$1.50.

MISCELLANEOUS

After-Dinner Gleanings, by John J. Ethell. This is a book of clever anecdotes, humorous stories, and short talks of a serious nature. It has a unique plan of organization by which appropriate stories may be brought into a talk or toast. It will furnish material for a clever speech—readymade, yet in a way original—for any person, any time, any place. Price, \$1.25.

Good Times for All Times, by Nina B. Lamkin. This is the most complete book of its kind ever compiled. It is in every sense an encyclopedia of entertainment. In it is described every sort of festival, ceremony, stunt, and entertainment. It contains 8 ceremonies, 14 tableaux, 20 festivals, 24 dances, 24 parties, 50 stunts, 64 stunt races, 120 games and contests, 25 charades and pantomimes, 80 short selected bibliographies and 18 carnivals, shows, and circuses. Price, \$2.50.

Poems Teachers Ask For, a compilation of poems selected by readers of "The Instructor" as best adapted for school use. All the poems are suitable for reading, reciting, memory work, character study, and similar purposes. The poems, 450 in all, are published in two volumes of 214 pages each. Price, Book I or Book II, \$1.

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For the READER who enjoys a laugh and who reads jokes for his own amusement.
For the ENTERTAINER who needs jokes and other humorous material out of which to produce comedy acts.

For the SPEAKER who in conversation or public address would liven up his remarks with humorous illustrations.

REQUEST FOR PERFORMANCE.

Singer: "And for Bonnie Annie Laurie
I'd lay me down and die!"

Listener (rising): "Is Miss Laurie in
the audience?"

BRIGHT LITTLE WILLIE.

Teacher: "Now, Willie, if James gave
you a dog and David gave you a dog, how
many dogs would you have?"

Willie: "Four".

Teacher: "Now, dear, think hard. Would
you have four if James and David each
gave you one?"

Willie: "Yep. You see, I got two dogs
at home now."

HE WAS RIGHT.

Teacher: "Johnny, what word in the
English language is always pronounced
wrong?"

Johnny: "Wrong".

SLUMBERING REVENGE.

"Jimmie," said the teacher, "what is
your greatest ambition?"

Jimmie considered thoughtfully. "I
think," he said, "it is to wash mother's
face."
—*The New Outlook.*

POST NO BILLS.

Abie: "Papa, vat is science?"

Abie's Papa: "My, how could you be so
dumb: Science is dose tings vat says, 'No
Smoking'."

A GOOD REASON.

Bill: "Why don't you like girls?"

Phil: "Aw, they're too biased."

Bill: "Biased?"

Phil: "Yeh, whenever I go out with
'em, it's always bias this and bias that until
I'm broke!"

"Why don't you get out and hustle? Hard
work never killed anybody," counseled the
philosophical gent.

"You're mistaken dar, boss," replied
Rastus, making a touch. "Ah'se lost foah
wives dat way."
—*The Pathfinder.*

Little May had been listening to some
conversation between her entomologist
father and mother. The subject was black
fleas.

"What about the white fleas, daddy?"
she asked.

"White fleas? I don't think there are
any in this country."

"Oh, yes, there are white fleas," insisted
May. "Don't you remember 'Mary had a
little lamb, its fleas were white as snow'."

A young negro after a year's absence,
returned one day to his mother's cabin
and after being greeted by his fond parent,
the following conversation ensued:

"Whar you been all dis time, Rastus?"

"Ah been with a circus."

"Whut you all do with de circus?"

"Ah was a lion tamer."

"Go 'long, Rastus, you ain't no lion
tamer, you is jes' a lyin nigger."

—*Oil Pull.*

"Miss Jones is two-faced."

"Then it follows that she isn't very
smart."

"Why?"

"If she were, she would wear the other
one."

First teacher: "How do you get along
with your students?"

Second teacher: "I sometimes wonder
myself."

MOVING UP.

History Prof.: "Define the middle ages."

Student: "They used to be 30 to 45;
now they are 50 to 70."
—*Oil Pull*

Mother—"What did daddy say when he
found you had broken his favorite golf
club?"

William—"Shall I leave out the swear
words, mother?"

Mother—"Yes, dear."

William—"Then he didn't say a word."
—*The Pathfinder.*